DOCUMENT RESUME

ED 267 417 CS 209 602

TITLE	English Language Arts Curriculum. Minimum Standards Leadership Series.
INSTITUTION	Ohio State Dept. of Education, Columbus. Div. of Elementary and Secondary Education.
PUB DATE	Dec 85
NOTE	88p.
AVAILABLE FROM	Ohio Department of Education, Division of Elementary and Secondary Education, 65 South Front St., Columbus, OH 43215.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	*Curriculum Development; Disabilities; Educational History; Educational Objectives; Educational Philosophy; Elementary Secondary Education; *English Curriculum; English Instruction; Integrated Curriculum; *Language Arts; Theater Arts

ABSTRACT

Intended to help teachers understand English as a curricular area and identify curriculum issues, this document can also assist committee members as they develop or revise their school district's English language arts course of study. The chapters discuss the following topics: (1) the past, present, and future of the English language arts curriculum; (2) issues in developing an English language arts curriculum, including factors for success, establishing the curriculum, a holistic view, language before schooling, dialectical differences, setting and language, teaching/learning styles, and teaching handicapped students; and (3) applying the components of a process model for developing a course of study, including samples of an English language arts program philosophy, program goals, program objectives, and an evaluation policy. A four-page bibliography concludes the text. Appendixes include sample student objectives for composition/writing and for drama/theatre, a list of action verbs for writing subject objectives, and sample subject objectives for listening and speaking. (EL)

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MINIMUM STANDARDS LEADERSHIP SERIES 1985
OHIO DEPARTMENT OF EDUCATION

ENGLISH LANGUAGE ARTS CURRICULUM

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FOREWORD

Ohio's educators have traditionally worked hard to provide the best possible education for their students. The activity to improve education in Ohio during the past several years has been remarkable. Public and nonpublic schools have made great strides in implementing the Minimum Standards for Elementary and Secondary Schools.

Numerous teachers and administrators have commented on the utility of the Ohio Department of Education's implementation series consisting of fourteen documents that have been available since 1983. These publications have been found to be a great help in designing educational programs that not only meet the requirements of standards, but enable schools to consider various ways in which to provide quality education.

As educators continue to seek to provide excellence throughout their programs, there have been many inquiries about other parts of the standards not addressed by the implementation series. The department has identified areas of most common concern and has prepared this leadership series consisting of nine documents. As was the case with most of the documents in the original implementation series, the leadership series serves to specify the requirements of standards. Additional information, guidelines, procedural steps, and sample forms may be presented that go beyond what the standards require. The purpose is to provide information to help schools plan to meet their needs and provide the best possible education for their students.

The assistance of school personnel who contributed their time, expertise, and materials is greatly appreciated. Recognition and sincere thanks are extended to the department staff members who worked to make these publications possible.

Franklin B. Walter

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ACKNOWLEDGMENTS

ACKNOWLEDGMENTS

The staff of the Ohio Department of Education expresses appreciation to the educators who critiqued a draft edition of this document.

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Wright State University

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Thanks are extended to the following educators from the Executive Board of the Ohio Council of Teachers of English Language Arts for their work on earlier drafts of this document:

John Clark
Associate Director, Alternative Programs
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Elizabeth Nace
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Summit County Schools

Jean Sturpe
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Chippewa High School (Wayne County)

Special thanks to Sandy Stewart, Diana Branham, and Addie Davis, secretaries in the Division of Elementary and Secondary Education, who spent many hours at the word processor.

INTRODUCTION

INTRODUCTION

Ohio law directs city, county, and exempted village school districts to develop their own courses of study. Concern for students and their learning motivates educators to go beyond the legal requirements and develop comprehensive courses of study based on knowledge of research and appropriate practices. Each Ohio student should have equal access to a well-developed comprehensive English language arts curriculum. This leadership document was planned to facilitate development of English language arts courses of study. Well-articulated courses of study assure that a sound curricular program can be implemented. Courses of study provide only the framework for assuring commonality and continuity among programs.

Studying this document will enable teachers to

- understand the development of English as a curricular area
- identify English language arts curriculum issues, and clarify and articulate their positions
- develop an English language arts curriculum based upon an organizational framework

The best articulated English language arts course of study, however, will not assure improved language capabilities. That improvement will occur only when teachers have been well trained and feel comfortable in teaching all aspects of the English language.

The success of any course of study rests with classroom teachers. Teachers must have a high level of expectation for themselves and for their students; teachers must expect that students can learn. Ways must be found to help improve instruction to make it meaningful for all.

Staff development needs may arise as teachers use the English language arts course of study. It is extremely important that teachers receive adequate training in implementing the adopted course of study. Teachers may target a specific area within a course of study where they need additional assistance. Training in the writing process could be one such need. Sound, well-planned, teacher-initiated staff development programs will assure continued success of course of study implementation and classroom learning.

This document is the second in the Leadership Series addressing concerns in the English language arts. The major purpose of this document is to assist committee members as they develop or revise their school district's English language arts course of study. Chapter I provides background information for committee members and presents a brief historical description of the growth of the English language arts as a curricular area.

INTRODUCTION

Some major issues relative to the English language arts are presented in Chapter II. Purposes of this chapter are to stimulate thought and discussion on these issues. Other issues not included but relevant to the school district may arise, e.g., the issue of censorship.

The third chapter applies the components of the process model for developing a course of study to the English language arts. Included are samples of English language arts philosophy, program goals, program objectives, subject objectives, and an evaluation policy. A partial taxonomy from which subject objectives may be written is included.

HISTORICAL TRADITIONS

CHAPTER I

PAST, PRESENT, FUTURE: ENGLISH LANGUAGE ARTS CURRICULUM

English as an American school subject nurtures the individualizing imagination through challenging reading and writing and supports the very foundations of political democracy by demanding independent thought and individual responses to ideas (White, 1985).

OBJECTIVE

TEACHERS WILL UNDERSTAND THE DEVELOPMENT OF ENGLISH LANGUAGE ARTS AS A CURRICULAR AREA.

QUESTIONS

What traditions of the past still influence today's English language arts curriculum? (p. 8)

What research influences today's English language arts curriculum? (p. 11)

What goals lie ahead for the English language arts curriculum? (p. 13)

INTRODUCTION

Historical perspectives relative to English curriculum development are reviewed in this chapter. Both a look backward and a recommended forward direction are given. Ethical, classical, and non-academic traditions, and philosophical viewpoints from European schools found their way into the American school system by way of the colonial schools. Those early traditions established literature, grammar, logic, composition, and debate as separate subjects. That tradition prevails in various forms in today's English language arts curriculum. This chapter explains where the English language arts curriculum is today and why. Causes of fragmentation are historical. One needs to look at the origins of traditions and ask if they are appropriate for today's and tomorrow's schools.

Language studies in the past fifty years provide a different perspective for English language arts curriculum development. These research-based studies provide insights into how children acquire language and what teaching methods work for further language development in school settings. Such studies continue to accumulate valuable information for practical classroom adoption.

ETHICAL TRADITION

Sources for this chapter include

- *Tradition and Reform in the Teaching of English: A History* (Applebee, 1974)
- *Research Within Reach: Oral and Written Communication* (Holdzkom, et al., n.d.) [now available from the Ohio Department of Education, Division of Inservice Education]
- *Thought and Language/Language and Reading* (Wolf, et al., 1980)
- *A Guide for Developing an English Curriculum for the Eighties* (Glatthorn, 1980)

Curriculum committee members are encouraged to read these four books for further background information.

WHAT TRADITIONS OF THE PAST STILL INFLUENCE TODAY'S ENGLISH LANGUAGE ARTS CURRICULUM?

PAST CURRICULAR INFLUENCES

By the time that English became a major school subject in 1894, three traditions had already influenced its development. These traditions were ethical, classical, and nonacademic.

ETHICAL TRADITION

Early English studies were influenced by ethical traditions stemming from the mid-fifteenth century when invention of the printing press made the Bible available in the people's language. Early efforts to teach reading were linked to religious instruction. This concept of literacy passed through the centuries with literature reflecting moralistic viewpoints. School books contained selections conveying moralistic messages; an approach epitomized in America by the *New England Primer.* Selections for this book were "chosen for their dogma rather than their suitability for children" (Applebee, 1974, p.2).

Noah Webster developed school materials that were more secular in nature with his *Blue-Backed Speller* and *Grammatical Institute.* These three books along with the McGuffey readers provided commonalities in culture, heritage, and spelling while promoting nationalism for a growing nation. Applebee notes, "...This sense of an ethical and cultural heritage has certainly remained as one of the major goals of the teaching of literature, though later generations of teachers would come to question the kind of heritage a collection of excerpts offer" (p.5). Pieces of literature not morally uplifting were rejected until the early 1900s. Evidences of the ethical tradition can be seen in today's censorship movement.

NONACADEMIC TRADITION

CLASSICAL TRADITION

The classical tradition emerged from early studies of the classical languages, Latin and Greek. The methodology of learning rules and making practical application was transferred to English language study. Methods, however, shifted from "teaching a foreign language to one of correcting a native one." Grammar study became a part of language studies in the early 1800s. Composition (rhetoric) appeared as a separate subject in the 1880s and was based upon concepts coming from the study of logic. Early literary analysis centered on critical examination of text to determine if it followed the prescriptive rules of grammar and rhetoric.

Developing at this same time was a literary tradition that made available to students the thoughts and expressions of all great writers. College-adopted reading lists directed high school studies to specific content. College admission was dependent upon passing entrance examinations with questions concentrating on literature reading lists. Reaction to this rigid English curriculum first appeared in the early 1900s when English began to be viewed as a means of exploring and enriching students' own experiences.

NONACADEMIC TRADITION

Benjamin Franklin was among the first to suggest literature study be put to practical use. It was, however, not until the beginning of the nineteenth century that some high schools began providing practical English courses for work-bound students. The English curriculum for college-bound students continued to revolve around classical literature study. This literature curriculum persisted at the college level where it was an integral part of teacher training. Another influence on later development of the English language arts curriculum came from extracurricular student literary and debate societies. These off-campus clubs provided students with opportunities to debate current issues, develop composition skills, and listen to controversial figures of the day.

Research in English language arts for the past hundred years has brought different understandings about teaching and learning the English language. Despite this research, strands of ethical, classical, and nonacademic traditions continue in today's English language arts curriculum. Literature studies currently dominate at the secondary level. Grammar study dominates at the elementary level. Drama and debate often remain extracurricular activities. Composition remains a minor component of all.

MID-TWENTIETH CENTURY

EARLY 1900s

In *Tradition and Reform in the Teaching of English: A History*, Applebee (1974) provides an in-depth look at the growth of secondary English studies. Each era since the early 1900s is delineated. Major influential factors of this period include

- English as a recognized school subject in 1894 followed the Report of the Committee of Ten and establishment of the National Conference on Uniform Entrance Requirements in English.
- Efforts to change the high school from a place to train people for college to a school to prepare people for life focused the curriculum on social and vocational aspects of instruction.
- Concern for the child and new approaches in psychology spawned school reorganization.
- Progressive education, introduction of objective measurements, scientific efficiency, and focus on the individual impacted the English curriculum in the 1920-1940 era.
- The experience curriculum emerged as a result of teachers searching for a coherent framework.

MID-TWENTIETH CENTURY

In the era immediately following the Second World War, three distinct periods spanned the mid-twentieth century. The first period was greatly influenced by psychologists who outlined stages of child growth and development (Havighurst, 1948). The second period was marked by the federal government's increased interest in the field of English. During the third period educators gave their attention to the open school concept and the child-centered curriculum (Glatthorn, 1980).

Following the Second World War, the teaching of English was influenced by

- changes in literary theory
- introduction of anthologies
- narrowing of goals
- core curriculum concepts
- Sputnik
- the spiral curriculum
- Project English
- introduction of humanities courses
- Conant's book *The American High School Today* (1959)

PRESENT INFLUENCES

- Civil Rights Act of 1964
- the rise of censorship
- British linguistic studies
- "elective English"

DECADES OF 1970 AND 1980

One and one-half decades have passed since Applebee wrote his history of English study. In that short time period, many changes have occurred.

- Mastery learning concept began.
- SAT and ACT scores declined.
- "Back to the basics" movement gained momentum.
- Electives and minicourses began to decline.
- Writing research expanded.
- Writing research led to different and more effective methodologies for teaching writing.
- Competency requirements rose to the forefront.
- Literature proponents predicted literature study would decline.

WHAT RESEARCH INFLUENCES TODAY'S ENGLISH LANGUAGE ARTS CURRICULUM?

PRESENT CURRICULAR INFLUENCES

Linguists through research have come to recognize that language is a communications continuum—spoken and written. Based in both language study and developmental psychology, this communications approach holds great promise. It recognizes developmental aspects of both learning and language acquisition.

Early studies by L. S. Vygotsky (1934/1962) and Noam Chomsky (1965) provided theoretical frameworks for developing research studies that produced knowledge about language, its acquisition, and its structure. All aspects of communication have been studied, including

- the smallest speech sound
- commonalities in the acquisition of such diverse languages as Samoan and American sign language
- rules governing dialects
- understanding language disorders
- numerous developments in teaching reading

PRESENT INFLUENCES

Cognitive psychology and brain hemisphericity have contributed to the understanding of language acquisition and processing.

Present research directs the integration of varied aspects of language and learning. Information from many disciplines contributes to our knowledge of English language instruction. Teachers gain insights into how to teach the English language arts by knowing more about how children acquire and process language.

Essential understandings according to Wolf, et al. (1980) and Loban (1963) include

- Competence in the spoken language appears to be a necessary base for competence in writing and reading.
- Speaking, listening, viewing, and early writing skills influence reading skill development.
- Students need daily opportunities to use spoken and written language in life situations.
- Extensive sustained exposure to spoken and written language contributes to general language development independent of IQ or socioeconomic variables.
- Reading errors provide clues into the child's thinking.
- Invented spellings are reflections of a child's organization of the sound system.
- Formal instruction in grammar—whether linguistic or traditional—seems to be an ineffective method of improving written expression.
- The knowledge base gained from the study of linguistics offers the clearest means yet developed for teaching and evaluating student composition and oral language skills.

As noted in the above brief historical review, the English language arts curriculum development changed continuously as a result of societal expectations. English language arts programs need clear directions. Course of study committees must rely upon their professional expertise and best judgment in developing that curriculum.

NEW DIRECTIONS

WHAT GOALS LIE AHEAD FOR THE ENGLISH LANGUAGE ARTS CURRICULUM?

LOOKING FORWARD

An important concern of Applebee's was the potential influence of the behavioral objective movement. Inspiration and meaning in literature and composition are difficult to specify through behavioral objectives, but they are important components of the English language arts. Miller (1980), in reviewing Applebee's history, draws attention to Applebee's objection by pointing out that

> Attention to specific skills need not lead to the banalities of vocabulary control and strict adherence to readability formulas...the possibility [exists] that attention to significant skills could greatly improve the quality of instruction.
>
> Although good teachers will surely try to avoid teaching skills in isolation and will eschew the artificiality of studies centered on vocabulary lists, grammatical drills, and other crutches of lame English programs, they need not shrink from defining skills at all. They can be helpful to students precisely insofar as they can identify points at which pupils' skills are strong or inadequate (p. 671).

The basis for good instruction is knowing what students should learn and analyzing their strengths and weaknesses. Foundations for such instruction are established in well-articulated courses of study. Instructional strategies can be applied to meet identified needs.

NEW DIRECTIONS: A BALANCED, INTEGRATED CURRICULUM

Aristotle once said that to know the whole one must study the parts. But the long-standing emphasis on studying the parts has led to fragmentation of the English language study and loss of language wholeness. Bringing the parts back to a whole must be completed; language learning takes place within a total context. Moffett addresses this issue contending that the curriculum can be integrated by focusing on the context of I, You and It. He says, "...every discourse is motivated by something in the speaker and directed toward an audience on whom it is meant to have an impact" (1983).

NEW DIRECTIONS

Busching and Lundsteen (1983) state that

> Dividing classroom instruction into separate classes, textbooks, and lessons for individual language skills is a violation of how we use language, whether we be adult or child. When children use language, they do not divide it up into its many individual skills, using each one separately. Nevertheless, some educators have strongly defended classroom separate skill instruction on the grounds that children supposedly learn language in small individual bits, then later put the bits back together in use. This assumption about language learning, although widely held, is suspect. The past two decades of school experience and child language research gives impressive support to what many other educators have always believed: Children learn language, by and large, in the same way that they use it. It is the children's doing, their active social experience, their own thinking that are the chief means of their education. Optimally, children will themselves suggest, listen, comment, question, speculate, recapitulate, evaluate, construct relationships, and teach one another in a language arts program.

Some instructional structures using a partial integrated approach already exist as noted below:

- study of words
- study of sentences
- study of paragraphs
- study of literature

However comprehensive these structures are, each represents a substructure within a greater context. Moffett expresses his concern about teaching to these substructures thusly, "I do not see how a teacher can possibly be serious about rhetoric and continue to assign workbook exercises or the writing of isolated sentences and paragraphs. What for? This is not composition, it is decomposition" (1983, p. 151).

Past English curricular structures have directed attention to learning about language and being able to demonstrate an isolated skill. Students need information enabling them to communicate in life situations. Using language requires making choices. Students need practice discovering which communication style is appropriate for a specific setting.

SUMMARY

Using language should be a major goal of language instruction. Serious questions must be asked about how much language knowledge students need and what teachers can do to maximize use of language in an integrative way. When students see apparent need for language, they are motivated to use it.

Language learning takes place best in meaningful contexts or settings where students have mature language models. They must have opportunities to create and receive messages for many different tasks (Graves, 1983). In reviewing reading and writing research, Busching and Lundsteen (1983) concluded that the simplistic language of basal readers has negative effects upon writing. Reading programs should encourage beginning students to write original dictated stories and should encourage them to read their own stories and those of their peers. Sharing good literature, creating their own stories, and actively participating in multiple language experiences increase students' syntactic maturity, vocabulary, and comprehension (Busching and Lundsteen, 1983).

SUMMARY

Major historical trends have been presented in Chapter I. With a new century facing today's students, other ways must be found to educate them. Research in the English language arts and perceived societal needs of the twenty-first century should guide the structuring of an integrated English language arts curriculum. How to write an English language arts course of study that promotes language competence is the greatest challenge facing course of study committees.

CURRICULUM ISSUES

CHAPTER II

ISSUES IN DEVELOPING AN ENGLISH LANGUAGE ARTS CURRICULUM

...the discipline of English has been smashed into so many particles that we are tempted to believe that language is different from literature, that reading, writing, viewing, speaking, and listening (thinking, really) are mutually exclusive, and that imagining is somehow altogether mysterious and different from the rest (Wolfe, 1984).

OBJECTIVE

EDUCATORS WILL IDENTIFY ENGLISH LANGUAGE ARTS CURRICULAR ISSUES AND CLARIFY AND ARTICULATE THEIR POSITIONS ON THESE ISSUES.

QUESTIONS

What are some major issues to be considered when revising the English language arts curriculum? (p. 17)
What encompasses the English language arts? (p. 17)
What makes a successful program? (p. 17)
How has the definition of literacy changed? (p. 18)
Who shall establish the curriculum? (p. 19)
Why should tradition be challenged? (p. 19)
How should the English language arts curriculum be viewed? (p. 21)
What language skills do students bring to school? (p. 23)
How should one deal with dialectical differences? (p. 23)
How does setting influence language patterns? (p. 24)
How can information gained from teaching/learning styles be used in English language arts instruction? (p. 25)
How does one deal with handicapped students in the English language arts classroom? (p. 28)
What are some continuing problems relative to mainstreaming? (p. 29)

FACTORS FOR SUCCESS

WHAT ARE SOME OF THE MAJOR ISSUES TO BE CONSIDERED WHEN REVISING THE ENGLISH LANGUAGE ARTS CURRICULUM?

INTRODUCTION

Discussions about English language arts lead to a better understanding of what it is and what impinges upon this curricular area. Development of the English language arts course of study raises many issues. In this chapter some of these issues are explored. By exploring and discussing these issues, course of study committee members will be made more aware of internal and external factors influencing their decision-making process.

WHAT ENCOMPASSES THE ENGLISH LANGUAGE ARTS?

DEFINITION OF ENGLISH LANGUAGE ARTS

For purposes of this document the phrase "English language arts" is used to indicate all concepts relative to communication—sending and receiving messages (listening, speaking, viewing, reading, writing, thinking). As Moffett said, "...I am construing English as all discourse in our native language, any verbalization of any phenomena, whether thought, spoken or written, whether literary or non-literary..." (1980, p. 331).

The English language arts has been described "to discover meaning and to communicate effectively...'to understand, use, and control' the complex symbol system" (NCTE, 1984).

English language arts is that body of knowledge, set of skills, attitudes, and values embodied in the English language whether spoken, written, or communicated visually.

WHAT MAKES A SUCCESSFUL PROGRAM?

MOST IMPORTANT FACTORS FOR SUCCESS

Well-organized courses of study are appropriate; however, **the success of any program rests with individual classroom teachers. Teachers must believe in themselves and what they can accomplish. Teacher attitudes toward and about students play an important role in successful implementation of a well-articulated program.** Teachers must believe that all students **CAN** learn. Teachers must search out and develop ways to communicate with students. Teachers need to develop formative evaluation processes that assure continuous growth for each student. The most important of these is the belief that **ALL STUDENTS CAN LEARN.**

DEFINITIONS OF LITERACY

HOW HAS THE DEFINITION OF LITERACY CHANGED?

DEFINITIONS OF LITERACY

Concepts of literacy vary from culture to culture and time to time. In one culture literacy means being able to read simple signs or instructions. In others it means to read, write, speak, and manipulate words in a variety of situations. In early American days being able to write one's name was sufficient. Later an eighth grade education identified a literate, educated person. The twentieth century heralded a definition change. According to Toch (1984) "...In 1910 only 8 percent of those who started school finished. But by 1948 the figure had risen to 54 percent...Now, three out of four students graduate from high school...and half of those go on to college." Literacy definitions now range from a basic set of survival skills to articulation skills enabling a person to read, speak, and write on a broad range of topics.

The term "literacy" is used now in diverse settings: scientific, cultural, visual, and many others. Some suggest that computer literacy will be needed for future success.

American societal trends indicate that by the 1990s fifty percent of the work force will be in the communications areas. Adults must think effectively, keep informed, be adaptable, and make learning a lifetime task.

America's world position once depended upon a few well-educated men and women. Today and in the future "...all citizens will need to possess a high level of literacy to lead full lives and to meet the obligations of responsible citizenry in an increasingly complex society." (Toch, 1984). This changing concept of literacy has critical implications for course of study committee members. They must develop a document with content flexible enough to prepare today's students for life in the twenty-first century.

CHALLENGING TRADITION

WHO SHALL ESTABLISH THE CURRICULUM?

ESTABLISHING THE CURRICULUM

The issue of who shall establish the curriculum arises because contents of textbooks are frequently used to establish curricula rather than professional educators. This concern has received more attention in recent years because pressure groups influence publishers to include or exclude certain materials. In addition, to meet the need for controlled readability, some concepts may have been omitted. Teachers who wish to teach certain concepts relative to their subject areas as defined in their courses of study may be at a loss to provide appropriate reading materials. Furthermore, materials may be so simple that students have very little experience with language structures that increase comprehension and produce language growth.

WHY SHOULD TRADITION BE CHALLENGED?

CHALLENGING TRADITION

History and tradition strongly influence the present and the future. Past English curricular concepts continue to be reflected in today's classrooms. For instance, composition in elementary programs has often been restricted to "creative writing" plus business and personal letter writing. Secondary composition instruction frequently is limited to one mode of writing—expository.

Paragraph development has been traditional in the ninth grade. *Paragragh definition* and *paragraph usage* differ. When rhetoricians and teachers talk about paragraphs, they mean that unit of writing "in which a single point or a limited topic is set forth and developed" (Neman, 1980). This literal meaning of the term "paragraph" does not necessarily reflect the real world of paragraph usage.

Paragraphs are almost entirely a matter of convenience both for the writer and publishing companies. Requirements do not exist for paragraphs as with sentences (must have subject and predicate, except in Christensen's definition, [1978]). Paragraph length may vary from one word to several pages; where a paragraph ends may depend upon the writer's choice, editorial preference, size of print, or width of column.

CHALLENGING TRADITION

According to Neman (1980) the only accurate paragraph definition is *"a paragraph consists of material set off by conventional spacing and indentation on a page of print, type, or script."* Even teachers who teach students that a paragraph must contain a topic sentence, supporting statements, and a concluding statement (rhetorical definition) do not always practice that rule themselves. While trying to offer good advice, teachers may create misconceptions and confusion, even distrust, with students who encounter many paragraphs that do not fit the "rule." According to Neman (1980), three kinds of paragraphs exist in today's expository compositions.

- the rhetorical paragraph
- paragraphs of transition
- component paragraphs which are parts of the rhetorical paragraph pattern

Teachers must clearly define for students the differences between the rhetorical paragraph, the transition paragraphs, and component paragraphs. Component paragraphs may develop subtopics of another paragraph; they may be only the result of an arbitrary decision of the writer or the editor.

One pervasive assumption is that grammar study per se must precede writing experiences. Concomitant with that assumption is the mistaken belief that teaching grammar outside the context of a student's own writing is effective and that students will apply correct grammar to their writing. The 1979 National Assessment for Educational Progress showed that seventy-five percent of the students taking the tests performed adequately on short answer, multiple choice questions (mostly usage, spelling, and so forth), but only twelve and one-half percent of the same students wrote adequate essays.

Another assumption expresses the idea that language is learned only in language classes. Students who are required to write in science and social studies have fewer problems in reading science and social studies books. As Hillocks notes

> ...Children who aren't asked to write in a discipline are denied the opportunity to learn the ways in which vocabulary and language structures interact in that discipline. One result is a demand for high school books written at low reading levels. Small wonder that Jeanne Chall in her analysis of textbooks in relation to declining SAT scores expressed concern about lack of challenge of many texts. Not only is the low reading level of these books a matter of concern, but so is her finding that few of them ask students to write. And Chall's concern about the lack of writing applied to grammar and composition textbooks as well as to books in other subjects (Hillocks, 1982, p.33).

PRESENT SITUATION

Handwriting styles are still influenced from the days when looping letter formation was the easiest to use in producing copper plates for lithographing. Today's work world requires much notetaking, demanding more speed. Modified italics has been shown to be effective when speed is a criterion.

The assumption that past curricular designs separating language skills instruction are appropriate is questionable when research studies indicate that substantial growth occurs if students have varied, integrated, planned language experiences (Hillocks, 1982). Recent research has caused questions to be raised about past assumption. It also has required more thoughtful consideration to be given to English language arts curriculum development. Questions emerging from other assumptions include

- Is it educationally and instructionally sound to provide separate and different courses for the more able and the less able?
- Should one grammar system or one reading system dominate to the exclusion of others?
- Is there a single "right" way to teach reading, writing, or speaking?
- Should curriculum be dependent upon one methodology or textbook?
- Do all students need to be taught the segregated skills in lockstep fashion?
- Do students learn at the same rate with the same materials?
- Can students learn to write without writing?

HOW SHOULD THE ENGLISH LANGUAGE ARTS CURRICULUM BE VIEWED?

PRESENT SITUATION

English language arts instructional practices frequently create problems. Spelling, handwriting, reading, language arts, grammar, and literature are taught in segments. Textbooks exist for each; teachers faithfully teach and evaluate them separately. Connections between and among these segments are rarely made in classrooms. Teachers complain there is insufficient time to teach everything. These same teachers teach spelling as spelling, reading as reading, handwriting as handwriting, grammar as grammar, and literature as literature. It is as if these elements had no relationship to one another. Thus, fragmentation of the English language arts curriculum has lead to fragmentation of language instruction.

HOLISTIC VIEW

A HOLISTIC VIEW

The English language arts should be taught holistically. This view builds upon relationships among the parts. It brings the components of language together: writing, thinking, reading, listening, speaking, viewing, comprehending.

The following quotation by Helen Keller in Britton (1970) points out that meaning is learned in context using other language skills. She had to find a way to "listen and view" her world before the words spelled into her hands carried any meaning. She had to "see" the relationship between the water running over one hand and the symbols her talented teacher pressed into her other hand. Here is what Miss Keller wrote

> ...As the cool stream gushed over my hand she [her teacher] spelled into the other the word **water,** first slowly, then rapidly. I stood still, my whole attention fixed upon the motion of her fingers. Suddenly I felt a misty consciousness as of something forgotten...and somehow the mystery of language was revealed to me. I knew then that w-a-t-e-r meant that wonderful cool something that was flowing over my hand. That living word awakened my soul, gave it light, hope, joy, set it free! There were barriers still, it is true, but barriers that in time could be swept away.
>
> I left the well house eager to learn. Everything had a name, and each name gave birth to a new thought. As we returned to the house every object which I touched seemed to quiver with life. That was because I saw everything with the strange new light that had come to me (p. 36).

Britton (1970) postulated that Helen Keller's discovery of language came from her need to think rather than her need to drink. Her discovery that "everything has a name" represents the discovery of what language is all about—*a symbol system for thinking.*

DIALECTICAL DIFFERENCES

WHAT LANGUAGE SKILLS DO STUDENTS BRING TO SCHOOL?

LANGUAGE BEFORE SCHOOLING

Students bring to their first school experience a tremendous knowledge of how the English language system operates—**even ninety percent of the grammar knowledge they will need for the rest of their lives.** Most children at age three have developed a verbal schema amazingly representative of the English language operations. By age six students are able to form orally all the basic English language sentence types in a grammatically acceptable manner. All of this language development is accomplished without any formal instruction!

What are the implications of this early language experience for curriculum development and ultimately for instruction? First, it is imperative that **recognition be given** to language knowledge residing within a student. Second, **existing language must be used** to teach other language skills.

HOW SHOULD ONE DEAL WITH DIALECTICAL DIFFERENCES?

DIALECTICAL DIFFERENCES

Some points need to be clarified relative to dialects. The Center for Applied Linguistics reports

- Dialects, including what is termed "standard English," are distinguished by regular sets of rules; **no dialect is inherently more logical or systematic than another.**
- Dialects are simply different; language invariably divides itself into subgroups in the areas of pronunciation, grammar, and vocabulary.
- Standard English represents a value judgment about certain rules or patterns of language usage; it is unrelated to the basic language ability necessary for efficient communication.
- Evidence shows that there are differences between written and spoken language regardless of the speaker's dialectical background.
- Most research indicates that individuals who speak other than "standard English" have little difficulty comprehending it.
- Knowledge about dialect differences affects teaching procedures, student assessment, and attitudes.

- Comprehension problems in reading are due to experiential influences rather than dialect interference.
- Interest level of reading materials is more important than linguistic form of such materials.
- Language bias in standardized reading tests is a legitimate concern in making an accurate diagnosis of reading skills.
- Background knowledge and cultural experiences are among those factors contributing to how the students infer meaning (Wolfram, et al., 1979).

In *The Ann Harbor Decision* (Center for Applied Linguistics, 1979) the court required that the Ann Harbor Board of Education help its teachers "to recognize the home language of the students and to use that knowledge in their attempts to teach reading skills in standard English." As E. Jane Porter wrote in *Elementary Language Arts: Strategies for Teaching and Learning*, "It is extremely important that teachers respect the language patterns with which the child has successfully communicated up to this time." (Ohio Department of Education, 1982).

In the school setting students should acquire language skills that enhance their potential to succeed in expanding environments. **Teachers have a responsibility to help students to become effective communicators in a variety of situations.** Recognition of and appreciation for a student's dialect must be given; however, students need to learn standard English to enter the job market. Teachers can do this by using students' dialects as a first step in bringing them to an understanding that different dialects are appropriate in different settings—at home, at school, or on the job.

HOW DOES SETTING INFLUENCE LANGUAGE PATTERNS?

SETTING AND LANGUAGE

Language varies according to setting. Informal language, street talk, and dialects are acceptable with family members, one's peer groups, or in less formal settings. Students' language within classrooms, however, is expected to be more formal. Addressing these differences challenges the best of teachers.

Some punctuation, abbreviations, and usage now taught in schools may not be correct on the job. Students need to know that various businesses adhere to different rules and style manuals. The increasing use of technology will cause rule changes as it has already with the postal system and the printers. Style manuals, handbooks, and dictionaries conflict sometimes.

TEACHING/LEARNING STYLES

Using language in different settings, for different audiences, and for different purposes can help students develop linguistic flexibility and develop their speaking and writing skills. This linguistic adaptability can happen only if teachers increase students' awareness of choices in both spoken and written language.

HOW CAN INFORMATION GAINED FROM TEACHING/LEARNING STYLES BE USED IN ENGLISH LANGUAGE ARTS INSTRUCTION?

TEACHING/LEARNING STYLES

The study of how people learn is a continuing and changing field of research. The influence of behavioral researchers during the sixties and seventies led to teaching and learning systems based on contingencies, "if you, then you may," and reinforcers: stickers, smiley faces, hugs. In recent years the research of cognitive neuroscientists into brain processing, brain growth, and brain dominance has led educators to take another look at traditional instructional methods. In addition, learning-styles researchers have added to understandings of how heredity, experiences, and environment affect learning schemes.

Research in these areas influencing instruction includes findings that show

- The two halves of the brain process information differently. The left brain processes sequentially or step by step while the right brain uses a holistic process of simultaneously perceiving, retrieving, and absorbing while changing. The left brain appears to be verbally oriented while the right brain predominates with nonverbal data.
- Learning almost any idea can be enhanced by instruction which allows for both types of processing.
- Both brain hemispheres are important. Effective functioning, learning, and problem solving require both linear or sequential logic and spatial or holistic logic. Life experiences present us with many kinds of learning experiences.
- **More students are right hemisphere dominant** than are left hemisphere dominant or integrated dominant: 46 percent right brain dominant, 28 percent left brain dominant, 25 percent integrated dominant (McCarthy, 1980).
- **Schools foster instruction primarily in the left mode, verbally and sequentially.** Approaches to learning which involve doing, touching, being, experiencing, finding, as well as using personal meaning are often neglected. These are all right-mode processing events (McCarthy, 1980).

PROGRAM GOALS

Figure 3. Relationship Between Program Philosophy and Program Goals

COMPONENT	PROGRAM PHILOSOPHY STATEMENT	PROGRAM GOAL K-12
LISTENING	We believe that communication can be enhanced through provision of opportunities to study, understand, and apply listening skills.	The English Language Arts Program will provide continued opportunities to develop listening skills.
SPEAKING	We believe that communication can be enhanced through provision of opportunities to study, understand, and apply speaking skills.	The English Language Arts Program will provide continued opportunities to develop speaking skills.
VIEWING/ OBSERVING	We believe that studying, understanding, and applying the viewing/observing skills will develop awareness of ideas transmitted through nonword images.	The English Language Arts Program will provide continued opportunities to develop viewing/observing skills.
READING	We believe that reading expands knowledge of the world and enhances personal satisfaction.	The English Language Arts Program will provide opportunities to develop reading skills.
WRITING	We believe that writing crystallizes thoughts and transfers ideas.	The English Language Arts Program will provide opportunities to develop composition/writing skills.

LEARNING STYLES

- Brain growth occurs in regular spurts of rapid growth followed by periods of slow growth. Increases in mental age accompany increases in brain growth. Periods of most rapid brain growth occur between the ages of 2-4, 6-8, 10-12, and 14-16. Periods of slow brain growth might be used to enhance, reinforce, and encourage children, and to sustain previous learning. This would be more appropriate than expecting students to acquire new information at previous rates (Telzrow, 1981).
- The kinds of mental skills and forms of intelligence one possesses are influenced by opportunities to use them (Eisner, 1978).
- From diverse fields including psychology, business management, the arts, and education, researchers studying learning styles identified four similar and parallel learning schemes among learners of all ages. McCarthy (1980) terms these: (1) *innovative learners* who learn by personal involvement, listening, and sharing ideas; (2) *analytic learners* who learn by seeking facts, critiquing information, and perceiving information abstractly; (3) *common sense learners* who need to test abstract ideas actively; these learners seek real life usability and need hands-on experiences; and (4) *dynamic learners* who learn by trial and error, and self-discovery, and who actively see and test experience; they teach themselves and others.
- All students should possess learning skills in all four areas of learning. All students should experience success through learning in their preferred learning style for a portion of the time. Teachers most often instruct to analytic learners.

INNOVATIVE LEARNERS thrive on listening, discussing, and the social interaction of language. They are divergent thinkers and problem solvers who work well in response groups. These students thrive on the opportunity to use personal experiences in written composition, oral discussion, and drama activities.

ANALYTIC LEARNERS seek facts and concepts from authority figures, books, and teachers. They will thrive on the one-to-one teacher intervention as well as the group or class lecture situation. These students will be an asset in group response sessions in composition. Critiquing on the basis of known facts and concepts comes easily to thoughtful analytic learners.

LEARNING STYLES

In English language arts classrooms, *COMMON SENSE LEARNERS* apply their ideas in practical situations. They write from a role or for audience need. They role play characters from reading and everyday events. They work with others to give practical suggestions and constructive criticism on writing tasks, and they take advantage of opportunities to discuss and criticize observed communication in many nonverbal forms. Common sense learners experience activities that are usable in daily life.

The opportunity to take risks and discover ideas brings *DYNAMIC LEARNERS* satisfaction in English language arts. These learners are provided opportunities to make decisions, to delve into topics of their own choosing for reading and writing, and to present the information they have learned to others. Creative drama experiences enrich reality and allow students to process information and ideas actively. The variety of instructional modes and opportunities for creating, trying, revising, and recreating suit the learning style of dynamic learners.

The comprehensive English language arts curriculum addressed in this document provides ample learning opportunities for students with all learning styles. This curriculum provides for watching and listening; student-to-student and teacher-to-student interaction, discussion, and critiquing; active involvement through drama and role playing; reading; writing; experiencing; discovering; and practicing. The teacher meets at various times the needs of students with each learning style by

- acting as motivator and discussion leader
- providing facts and information in whole class, small group, and individual instruction
- allowing students to practice actively and become involved in what they have learned while coaching or facilitating
- encouraging students to go beyond the information received in active, creative, self-selecting ways while evaluating, remediating, or serving as resource persons

Whether dealing with reading, writing, listening, speaking, observing, or drama/theater, teachers will most often follow the above as learning steps with each new concept or learning objective in their curriculum.

HANDICAPPED STUDENTS

HOW DOES ONE DEAL WITH HANDICAPPED STUDENTS IN THE ENGLISH LANGUAGE ARTS CLASSROOM?

HANDICAPPED STUDENTS IN THE ENGLISH LANGUAGE ARTS CLASSROOM

Students with handicaps have a great deal of commonality with nonhandicapped students. They have learning strengths which must be tapped by effective instruction. With reference to learning styles as previously discussed, some students process information more efficiently and effectively through personal involvement in discussion and the use of listening strengths. Other students are kinesthetic learners who thrive on becoming the character, acting out the concept in an everyday situation, or building a model showing the ideas. Some students need to read to learn and to practice through writing, while others will work most effectively when told the facts directly. Using a wide range of instructional modes while interlocking the components of English language arts programs with one another will enhance the probability of effective learning for all students.

In 1982 the Center for Social Organization of Schools, Johns Hopkins University, published a review (Madden and Slavin, 1982) of over one hundred research studies conducted on the mainstreaming of students with developmental handicaps and learning disabilities, a population in that study defined as mild academic handicapped. That review concludes that mainstreaming is beneficial for the academic and social-emotional development of these students. Specific conclusions include

- No evidence exists that special class placement is superior to regular class placement. Regular class placement may be more effective than special classes if the regular class program is designed specifically to meet the needs of these students.
- Regular class placement with resource services may potentially produce better achievement for these students than either full-time special class placement or full-time regular class placement, but this placement appears to depend largely on the resource program's quality.
- Regular class placement with some form of support (either within the regular class or in a resource program) is superior to special class placement for improving self-concepts and adaptive classroom behaviors.

CONTINUING PROBLEMS

- Use of "cooperative learning" methods in which students work in small, heterogeneous learning teams in the classroom is beneficial to both handicapped and nonhandicapped students in the areas of student achievement, time on task, personal relations, and self-esteem.
- Data from experiments show individualized instruction for classes which mainstream students results in marked gains in social acceptance as well as more learning (but not significantly more).

WHAT ARE SOME CONTINUING PROBLEMS RELATIVE TO MAINSTREAMING?

EDUCATION IN THE MAINSTREAM: CONTINUING PROBLEMS

Research indicates that mainstreaming students with mild academic handicaps (developmentally handicapped and learning disabled) in regular classrooms with various forms of support can be more effective for both achievement and social-emotional outcomes than placement in full-time special classes. This conclusion should not be construed to mean that special education can be abandoned or that these students should simply be moved back into regular classes and forgotten. Problems in the mainstream setting led to special class development, and current evidence (Madden and Slavin, 1982) indicates again that placement of these students in regular classes is still fraught with problems. Regular classroom teachers feel poorly prepared to accommodate the needs of academically handicapped students. Further, when these students participate in the regular program, they are still likely to be rejected by their classmates.

The Johns Hopkins report suggests that problems with integrating handicapped students with nonhandicapped students be confronted in three ways:

- restructuring the regular classroom itself to better accommodate diverse needs
- carefully constructing resource programs to supplement instruction in the regular class, or
- both

CONTINUING PROBLEMS

The study concludes that there is no support in research for a retreat from mainstreaming toward self-contained special education classes. Training programs that help regular teachers to meet the instructional and social-emotional needs of academically handicapped students must continue. Teachers should receive training in methods (such as cooperative learning, individualized instruction, or combinations of these) that enable them to meet diverse needs in the same classroom.

As English language arts is discussed in this document, many of the recommendations for student learning will turn out to be the same as those for meeting the challenges of integrating handicapped students. Integration of handicapped students into the English language arts classroom may present the teacher with one or more of the following challenges:

1. Academic development needs

   Teachers can meet this challenge by

   - placing handicapped students appropriately
   - implementing the course of study at the level of need
   - applying repetition with variety: discussion, reading, viewing, creative drama, researching
   - employing strong learning modes: hearing, seeing, doing
   - grouping heterogeneously: buddy systems and "cooperative learning" groups
   - providing classroom learning centers and individualization
   - interrelating, elaborating, and extending subject matter
   - using concise and real-life situations
   - employing tape recorders, films, filmstrips, visuals, and so forth
   - speaking in simple basic language

2. Classroom management needs

   Teachers can meet this challenge by

   - modifying placement to increase contact with teacher and student role models
   - clarifying expectations, posting and reinforcing positive classroom rules
   - setting goals with students
   - knowing medications taken by students and possible side effects
   - orienting activities toward success

CONTINUING PROBLEMS

- establishing a noncompetitive, cooperative environment
- structuring environment and teaching formations for the activity

3. Poor endurance

Teachers can meet this challenge by

- modifying student's placement in the room to reduce distraction
- developing room learning centers for productive use of time
- teaching through a variety of activities which involve the student in hearing, seeing, doing, and thinking, including creative drama participation
- discussing, critiquing, and planning in small and large groups
- assigning small groups and partners for activities
- individualizing activities so a concept can be learned

4. Physical and sensory needs

Teachers can meet this challenge by

- enlarging print using overhead and opaque projectors or enlarging on copy machine
- placing student in room for sight and hearing clarity and speech reading
- organizing the environment to meet physical needs
- using groups and group leaders to assist
- using simple language and clearly explaining or writing directions
- being aware of possible sensitivity to noise and activity in the environment
- knowing medications and possible side effects

5. Motivational challenges

Teachers can meet this challenge by

- using active involvement with nonverbal and drama/theater techniques
- using media and computer for instruction
- reinforcing successive approximations of goals and prerequisite skills
- finding many ways to say "good for you"
- involving students in planning and assessing
- relating learning to the learner's world
- using a positive grading system

SUMMARY

Meeting the needs of a diverse group of students requires knowledge, patience, creativity, and continuous assessment. A continuous cycle of activity including innovation, evaluation, modification, and reassessment assists teachers in meeting students' needs. This process is shown in Figure 1 below.

Figure 1. MODEL OF ACTIVITY CYCLE TO MEET STUDENTS' NEEDS

Other issues for teaching and learning with handicapped students are addressed in *Fine Arts and Physical Education* (Ohio Department of Education, 1983a) and other Leadership Series documents.

SUMMARY

America's pluralistic society has various expectations of its schools. In this chapter current issues have been explored, providing course of study members with a broad background of information. As committee members begin analyzing their present curriculum and deciding how future curriculum development should progress, they should remember that their first major responsibility is providing opportunities that allow students to acquire skills, knowledge, and attitudes necessary for success in life situations—both at school and in the work world. The next chapter applies the process model for course of study to the English language arts.

INTEGRATED ENGLISH CURRICULUM

CHAPTER III

DEVELOPING A BALANCED INTEGRATED ENGLISH LANGUAGE ARTS CURRICULUM

OBJECTIVE

EDUCATORS WILL DEVELOP AN ENGLISH LANGUAGE ARTS CURRICULUM BASED UPON AN ORGANIZED FRAMEWORK.

QUESTIONS

Why should the English language arts be integrated? (p. 33)

Which model guides examples in this document? (p. 34)

What should an English language arts philosophy address? (p. 36)

How does the philosophy statement become the basis for program goals? (p. 39)

How do program goals become the basis for program objectives? (p. 40)

How should English language arts subject objectives be stated? (p. 45)

What should an English language arts evaluation policy address? (p. 66)

WHY SHOULD THE ENGLISH LANGUAGE ARTS BE INTEGRATED?

INTRODUCTION

Balance and integration are major considerations that English language arts committee members should address as they write the course of study. With today's emphasis on competence in reading and composition, the tendency may be to neglect the other components of the English language arts curriculum. However, this neglect need not be the case. Teachers should understand that each component of the English language arts enhances the learning of all the others.

- As students develop listening, speaking, and viewing skills, they increase their ability to read and write.
- As students read, they increase their understanding of writing.
- As they write, they increase their reading skills.
- Students can be taught to read through writing words already known.

COMMUNICATIONS MODEL

- All English language arts components provide training in thinking.
- Writing develops discussion skills.

This list is circular and, therefore, endless. It points out the essential nature of a comprehensive course of study for English language arts. Students develop skills in each area—reading, listening, speaking, writing, viewing, and thinking—through the use of language in all its aspects. Language is assimilated through oral, aural, written, visual and kinesthetic modes, each mode enhancing the understanding and skills used in the others.

This chapter presents examples of a philosophy statement, program goals, program objectives, subject objectives, a scope and sequence chart, and an evaluation policy. District personnel may use their own style in writing the course of study and develop it from any philosophical viewpoint. Different philosophical viewpoints may result in courses of study being organized, patterned, and written differently.

WHICH MODEL GUIDES EXAMPLES IN THIS DOCUMENT?

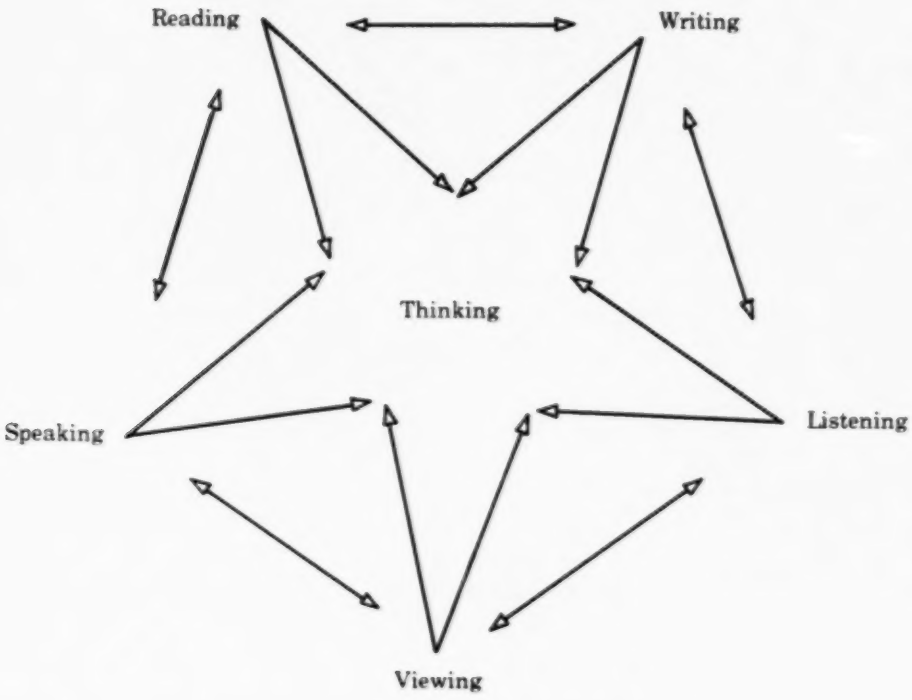
COMMUNICATIONS PROCESS MODEL

Definitions, issues, and statements in *English Language Arts Curriculum* are based on the Communications Process Model. The purpose of this chapter is to assist the English language arts course of study committee in applying the process model to the development of the English language arts program. (See *Process Model for Course of Study*, Ohio Department of Education, 1983b).

A committee of teachers and English supervisors from the Ohio Council of Teachers of English Language Arts (OCTELA) established the Communications Process Model framework for organizing the English language arts curriculum. It has been used successfully to develop a comprehensive English language arts curriculum. It lends itself to development of program goals, program objectives, and subject objectives. It also brings attention to the fact that the "basics" of reading and writing are indeed being taught. The concept of the interrelatedness of thinking and the components of the English language arts area can be depicted in the Communications Process Model as follows:

COMMUNICATIONS MODEL

Figure 2. Communications Process Model



Whichever framework is selected, a comprehensive curriculum to meet the language needs of all students should be developed. The selected framework should stress continuous and ongoing development of language skills. Content in any framework would be the same; only organization of material would be different.

Traditionally, the teaching of language skills has focused on minute details such as memorizing definitions, memorizing rules, diagramming, filling in blanks, and selecting from multiple choices. This method, however, excludes building upon the language and experiences students bring to school. As the curriculum committee works through the course of study, it should maintain a broadened definition of language skills. This definition should stress the importance of connecting what has been learned from past experiences to present needs and future plans. The course of study definition requires the stating of the separate language skills that teachers must teach and students must learn. **In the classroom, teachers' expertise pulls these skills together in an integrated manner.** Today's focus of English language arts instruction is an interrelated approach assuring that skills are taught in context.

PHILOSOPHY

The teaching of segregated language skills, such as correct usage, does not automatically transfer to life situations. This transfer occurs only when teachers actively intervene to help students develop skills, and relate them to activities that draw upon students' experiences and language. Skills do not exist for themselves; they exist to enable students to express themselves in multitudinous situations—in oral or written form. They must be placed in the course of study at the appropriate developmental levels.

WHAT SHOULD AN ENGLISH LANGUAGE ARTS PHILOSOPHY ADDRESS?

DEVELOPING A PHILOSOPHY

Sending and receiving messages are the most important functions of individuals; language is the medium by which those messages are conveyed. Messages may take many different forms such as sound, writing, gestures, intonation, color, and size. As the process of communication is studied, it becomes clear that sending and receiving messages demands a level of competency.

Establishing the program philosophy is a primary step in the process of course of study review and development. **Program philosophy states the rationale for including a particular program in the school curriculum.** Philosophies may be described either in terms of beliefs about students' needs or a subject's contribution toward fulfilling the general purposes of formal education. Those charged with developing a philosophy have an enormous responsiblity to articulate their beliefs in a clear, concise, and forthright manner. Without clearly stated reasons for a program's inclusion in the total curriculum, the philosophy statement fails to give direction to the program. (See pages 21-25 of *Process Model for Course of Study* for more information about developing a program philosophy.)

In developing program philosophical statements, those involved in the process should consider questions such as the following:

- What is the purpose of the program?
- What components are included in the English language arts?
- How does each of those components fulfill the purpose?
- Should curricular programs deal with controversial issues?
- Should attitudes be taught, along with basic skills and problem-solving strategies?
- Should the curriculum be based on the needs of the local community, the needs of society in general, or expressed needs of students?

SAMPLE PHILOSOPHY

- Will the English language arts be taught as a set of skills, a content area, a process, or all of these?
- What role does English language arts play in helping children in other academic subjects?

The philosophy sets the pattern for handling the components and sets of skills in the course of study. If the committee believes the most important function of the teaching/learning process is the development of critical, logical, and creative thinking and that the development of the communication skills greatly enhances the thinking process, then a strong English language arts program is imperative. A comprehensive program philosophy developed from the Communications Process Model follows:

SAMPLE PROGRAM PHILOSOPHY

WE BELIEVE THAT COMMUNICATION IS ENHANCED THROUGH THE PROVISION OF OPPORTUNITIES TO STUDY, UNDERSTAND, AND APPLY LISTENING SKILLS. Listening is the communication skill that develops from birth. Listening skills are learned so early in life that it is difficult to separate them from the total communication process. Identifying, refining, and providing instruction in the listening skills will assist in the learning process.

WE BELIEVE THAT COMMUNICATION CAN BE ENHANCED THROUGH THE PROVISION OF OPPORTUNTIES TO STUDY, UNDERSTAND, AND APPLY SPEAKING SKILLS. In a child's growth process, speaking skills are the next to develop. Early development of speaking is an experimental process whereby the child explores various sentence forms before developing the speaking patterns of the culture. Instruction enhances these speaking skills, enabling a student to be a more effective communicator.

WE BELIEVE THAT STUDYING, UNDERSTANDING, AND APPLYING THE VIEWING PROCESS WILL DEVELOP AWARENESS OF IDEAS TRANSMITTED THROUGH NONWORD IMAGES. From birth the child is bombarded with sensory data. The ability to interpret this data develops at varying rates. Awareness, understanding, and use of these skills can be taught and transformed into communication skills enabling the student to make critical judgments and decisions.

PROGRAM GOALS

WE BELIEVE THAT READING EXPANDS PERSONAL KNOWLEDGE OF THE WORLD AND ENHANCES PERSONAL SATISFACTION. The interpretation of written language requires a set of complex skills involving literal, interpretative, evaluative, and creative comprehension. As these skills are developed, a world of knowledge is made available for self-development and fulfillment.

WE BELIEVE THAT WRITING CRYSTALLIZES THOUGHTS AND TRANSFERS IDEAS. Childhood scribblings are attempts to imitate adults' writing and to communicate a story through the written symbol. By this process the child puts thought into visible form. As writing skills are acquired, the level of writing improves. The developing person becomes a more effective communicator through application of the written form.

We believe that the most effective approach to teaching language skills is an integrated one. This instructional approach is most effective when it is

- built upon student experiences
- developed within the context of the language used by students
- used in real and lifelike situations, having students playing different roles for different audiences and for different purposes.

WHAT SHOULD ENGLISH LANGUAGE ARTS PROGRAM GOALS ADDRESS?

DEVELOPING PROGRAM GOALS

In the above philosophy example, there are five major English language arts components: listening, speaking, viewing, reading, writing. These philosophy statements can be restated as program goals. Figure 3 illustrates the relationship among the components, the program philosophy, and program goals derived from the philosophical statement. As committees work through their philosophical statements, they may wish to develop a similar chart.

PROGRAM TOPICS

SAMPLE PROGRAM GOALS

HOW DO PROGRAM GOALS BECOME THE BASIS FOR PROGRAM OBJECTIVES?

DEVELOPING PROGRAM OBJECTIVES

Each program goal encompasses groups of subcomponents that further elucidate what the program goal achieves. For example, listening encompasses groups of skills; one listens at different levels, for different purposes using different techniques that lead to comprehension and evaluation. Identifying the subcomponents of listening (levels, purposes, techniques, comprehension, evaluation) aids in writing program objectives.

Subcomponents of the five areas of the Communications Process Model are shown in Figure 4. **This type of list is not sufficient to meet requirements for program objectives, for the expected behavior is not stated.** However, the words in this list serve as the main ideas for writing program objectives as illustrated in Figure 5.

LIST OF PROGRAM TOPICS

Figure 4. List of Subcomponents of the Five English Language Arts Areas

COMPONENT I. LISTENING

A. Levels of listening
B. Purposes for listening
C. Techniques of good listening
D. Comprehension
E. Evaluation

COMPONENT II. SPEAKING

A. Types of oral communication
B. Purposes of speaking
C. Preparation for speaking
D. Speech delivery
E. Evaluation
F. Communication at work
G. Related careers

SAMPLE PROGRAM OBJECTIVES

COMPONENT III. VIEWING/OBSERVING

A. Types of visual media
B. Purpose of visual media
C. Techniques of visual media
D. Evaluation
E. Nonword communication
F. Drama/theater
G. Related careers

COMPONENT IV. READING/LITERATURE

A. Readiness
B. Purposes
C. Word development
D. Comprehension
E. Reference/study skills
F. Literature
G. Language study

COMPONENT V. COMPOSITION

A. Handwriting
B. Types of writing
C. Styles of writing
D. Process of writing
E. Conventions of writing
F. Word processing
G. Related careers

SAMPLE PROGRAM OBJECTIVES

The relationships among the program philosophy, program goals, and program objectives are shown in Figure 5.

Figure 5. Relationships Among Program Philosophy, Program Goals, and Program Objectives

PROGRAM PHILOSOPHY STATEMENT	PROGRAM GOALS	SUBCOMPONENT	PROGRAM OBJECTIVES
We believe that communication can be enhanced through provision of opportunities to study, understand, and apply listening goals.	The English language arts program will provide continued opportunities to develop listening skills.	(Levels of listening)	Students will be provided opportunities to learn to listen at different levels of listening.
		(Purposes)	Students will be provided opportunities to listen for different purposes.
		(Techniques)	Students will be provided opportunities to develop various techniques for listening.
		(Comprehension)	Students will be provided opportunities to develop comprehension skills through listening.
		(Evaluation)	Students will be provided opportunities to develop evaluative skills through listening.
We believe that communication can be enhanced through provision of opportunities to study, understand, and apply speaking skills.	The English language arts program will provide continued opportunities to develop speaking skills.	(Type)	Students will be provided opportunities to learn about and experience the various types of oral communication.
		(Purposes)	Students will be provided opportunities to learn about and use the different purposes for speaking.
		(Preparation and delivery)	Students will be provided opportunities to develop preparation and delivery skills for speaking.
		(Speech delivery)	Students will be provided opportunities to learn about and practice delivery of speeches.
		(Evaluation)	Students will be provided opportunities to evaluate speaking situations.

Figure 5. Relationships Among Program Philosophy, Program Goals, and Program Objectives (cont.)

		(Communication at work)	Students will be provided opportunities to learn about and practice communication skills in various job roles.
		(Related careers)	Students will be provided opportunities to learn about careers requiring extensive use of oral communication skills.
We believe that studying, understanding, and applying the viewing/observing skills will develop awareness of ideas transmitted through nonword messages.	The English language arts program will provide continued opportunities to develop viewing/observing skills.	(Types)	Students will be provided opportunities to learn types of visual media.
		(Purpose)	Students will be provided opportunities to learn various purposes of visual media.
		(Techniques)	Students will be provided opportunities to learn about and use various techniques of visual media.
		(Evaluation)	Students will be provided opportunities to develop and use evaluation procedures of visual media.
		(Nonword communication)	Students will be provided opportunities to develop awareness and use of nonword communication.
		(Drama/ theater)	Students will be provided opportunities to study and use drama/ theater skills.
		(Related careers)	Students will be provided opportunities to learn about careers in the visual media areas.
We believe that reading expands knowledge of the world and enhances personal satisfaction.	The English language arts program will provide opportunities to develop reading skills.	(Readiness)	Students will be provided opportunities to develop reading readiness skills.
		(Purpose)	Students will be provided opportunities to read for different purposes.
		(Word development)	Students will be provided opportunities to develop word development skills.

Relationships Among Program Philosophy, Program Goals, and Program Objectives (cont.)

			(Comprehension)	Students will be provided opportunities to develop comprehension skills in reading.
			(Reference and study)	Students will be provided opportunities to develop reference and study skills.
			(Literature)	Students will be provided opportunities to enjoy, study, and appreciate literature.
			(Related careers)	Students will be provided opportunities to learn about careers related to the areas of reading and literature.
We believe that writing crystallizes thoughts and transfers ideas.	➧	The English language arts program will provide opportunities to develop composition/writing skills.	(Handwriting)	Students will be provided opportunities to learn handwriting skills.
			(Types)	Students will be provided opportunities to learn and use various types of writing.
			(Styles)	Students will be provided opportunities to learn and use different writing styles.
			(Process of writing)	Students will be provided opportunities to learn about and use the process of writing.
			(Conventions)	Students will be provided opportunities to learn about and use conventions of writing within their own writing.
			(Word processor)	Students will be provided opportunities to learn about and use the word processor.
			(Related careers)	Students will be provided opportunities to learn about careers requiring a high level of writing competence.

TOPICS FOR SUBJECT OBJECTIVES

HOW SHOULD ENGLISH LANGUAGE ARTS SUBJECT OBJECTIVES BE STATED?

DEVELOPING SUBJECT OBJECTIVES

Subject objectives delineate specific skills within each program objective and must be identified for each grade level or high school subject. Placement of subject objectives by grade level becomes the sequence of the program. These skills represent what students are expected to learn. Subject objectives are developed from these topics. **This list is not complete or totally appropriate for every English language arts program. As committees work with this list, they may want to add or delete items.**

Since the expected behavior is not stated in a topic outline, this type of list is not sufficient to meet requirements of subject objectives for courses of study.

TOPICS FOR DEVELOPING SUBJECT OBJECTIVES

Partial List of Topics for Developing Subject Objectives (See Appendix C for list of action verbs to use for developing subject objectives. See Appendix D for sample subject objectives for speaking and listening skills.)

PROGRAM COMPONENT I. LISTENING

PROGRAM TOPIC I-A. Levels of listening

1. Casual
2. Attentive
3. Critical

PROGRAM TOPIC I-B. Purposes for listening

1. Information
2. Entertainment
3. Communication

PROGRAM TOPIC I-C. Techniques of good listening

1. Eye contact
2. Body language
3. Concentration
4. Take notes
5. Summarize
6. Visualize
7. Decode figurative language

TOPICS FOR SUBJECT OBJECTIVES

PROGRAM TOPIC I-D. Comprehension

1. Recognize speaker's intent
2. Follow organization
3. Detect deception

PROGRAM TOPIC I-E. Evaluation

1. Effects of techniques used
2. Critical listening

PROGRAM COMPONENT II. SPEAKING

PROGRAM TOPIC II-A. Types of oral communication

1. Show and tell
2. Storytelling
3. Speeches
4. Impromptu
5. Courtesy
6. Commemorative
7. Debate
   - Parliamentary law
   - Propositions
   - Arguments
   - Refutation
   - Formal debate
8. Discussion
   - Group interaction
   - Behavior characteristics
   - Process of discussion
   - Responsibilities
     - Discussion leader
     - Discussion participants
9. Oral interpretation
10. Drama (see viewing/observing)
11. Interviewing
12. Panel
13. Symposium
14. Demonstration
15. Speech
16. Reports

PROGRAM TOPIC II-B. Purpose of speaking

1. Inform
2. Persuade
3. Activate
4. Divert

TOPICS FOR SUBJECT OBJECTIVES

PROGRAM TOPIC II-C. Preparation for speaking

1. Select and narrow topic
2. Determine purpose
3. Determine audience
4. Research topic (see reference skills)
5. Organize content
6. Choose language
7. Reason and evidence

PROGRAM TOPIC II-D. Speech delivery

1. Use and control of environment
2. Dress for the occasion
3. Use and control of voice
   - Articulation
   - Rate
   - Volume
   - Pitch
   - Stress
   - Pauses
   - Relaxation
   - Breathing
   - Vocal quality
4. Use and control of body
   - Posture
   - Mannerisms
   - Eye contact
   - Gestures
   - Pantomime
5. Opening the speech
6. Choice of language
7. Using transitions
8. Using an outline
9. Closing the speech

PROGRAM TOPIC II-E. Evaluation

1. Critiques
2. Self-evaluation

PROGRAM TOPIC II-F. Communicating at work

1. Job-finding communication skills
2. Entry-level communication skills
3. Supervisory-level communication skills
4. Techniques for improving organizational communication

PROGRAM TOPIC II-G. Related careers

TOPICS FOR SUBJECT OBJECTIVES

PROGRAM COMPONENT III. VIEWING/OBSERVING

PROGRAM TOPIC III-A. Forms of visual media

1. Film
2. Television
3. Photographs
4. Art work
5. Computers
6. Photo essays

PROGRAM TOPIC III-B. Techniques of visual media

1. Composition
2. Writing
3. Color
4. Movement
5. Sound
6. Rhythm
7. Thematic patterns
8. Camera styles
9. Editing
10. Omissions

PROGRAM TOPIC III-C. Purposes

1. Advertising
2. News
3. Entertainment
4. Propaganda

PROGRAM TOPIC III-D. Evaluating visual media

1. Viewing visual media
2. Critiquing visual media
3. Interpreting visual media
4. Impact of propaganda and advertising techniques

PROGRAM TOPIC III-E. Nonword messages

1. Body language
2. Symbol systems
3. Sound communication (music)

PROGRAM TOPIC III-F. Drama/theater (See *Fine Arts and Physical Education*, Ohio Department of Education, 1983, and Appendix B for sample drama/theater subject objectives)

1. Sensory awareness
2. Dramatic play
3. Readers theater
4. Creative dramatics
5. Puppetry

TOPICS FOR SUBJECT OBJECTIVES

6. Improvisation
7. Movement exploration
8. Story dramatization
9. Acting
10. Directing/producing
11. Designing
12. Stagecrafts
13. Theater arts
14. Theater history
15. Management

PROGRAM TOPIC III-G. Related careers

1. Film-making careers
2. Television careers
3. Drama/theater careers
4. Printing
5. Advertising
6. Publicity/marketing

PROGRAM COMPONENT IV. READING/LITERATURE

PROGRAM TOPIC IV-A. Purposes

1. Information
2. Pleasure
3. Personal growth

PROGRAM TOPIC IV-B. Readiness skills

1. Likenesses and differences in letters, numbers, color, sizes and shapes
2. Likenesses and differences in words
3. Left to right progression
4. Uppercase and lowercase letters
5. Numerals
6. Eye-hand coordination
7. Basic concepts (top, bottom, under, over)
8. Words and symbols
9. Sequences
10. Classifications

PROGRAM TOPIC IV-C. Word development skills

1. Letter recognition
2. Phonetic analysis
   - Consonants
   - Rhyming words
   - Short and long vowels
   - Blends/clusters
   - Diagraphs

TOPICS FOR SUBJECT OBJECTIVES

- Vowels with R
- Sounds of Y
- Diphthongs
- Schwa
- Silent letters
- Inflectional endings

3. Structural analysis
   - Singular and plural
   - Compound words
   - Contractions
   - Possessives
   - Prefixes
   - Suffixes
   - Syllabication
   - Abbreviations
   - Accented syllables
4. Context clues
5. Vocabulary development
   - Basic sight words
   - Antonyms
   - Synonyms
   - Homonyms
   - Heteronyms/homographs
   - Figures of speech
   - Imagery
   - Idioms
   - Dialect
   - Denotative
   - Connotative

PROGRAM TOPIC IV-D. Comprehension

1. Literal comprehension
   - Illustrations
   - Interprets punctuation marks
   - Directions
   - Information
   - Key words and thought units
   - Sequences/events
   - Main ideas
   - Speaker in dialogue
   - Pronouns and antecedents
   - Main ideas and subordinate ideas or details
   - Scanning

TOPICS FOR SUBJECT OBJECTIVES

2. Interpretative
   - Fantasy from reality
   - Problem/solution relationships
   - Cause/effect relationships
   - Comparison/contrast relationships
   - Feelings and attitudes
   - Logical conclusions and deductions
   - Fact/opinion
   - Relevant/irrelevant details
   - Inferences
   - Author's purpose
   - Bias and propaganda
   - Assumptions
   - Humor
3. Analytical
4. Critical

PROGRAM TOPIC IV-E. Reference/study skills

1. Parts of a book
   - Page numbers
   - Title page
   - Table of contents
   - Titles and subtitles
   - Chapter heading and main heading
   - Illustrations, maps and figures
   - Glossary and guide words
   - Index
   - Preface, introduction, and foreword
   - Bibliography
   - Copyright page
   - Footnotes and references
   - Appendix
2. Dictionary skills
   - Guide words
     - Alphabetical order of words
     - Special reference material
   - Entry words
     - Definitions
     - Variant spellings, word derivation, variant pronunciation
     - Parts of speech
     - Plurals
     - Almanac-type information
     - Biographical information, geographical entries
     - Prefixes, suffixes, and roots
     - Foreign words and phrases

TOPICS FOR SUBJECT OBJECTIVES

- Cross-reference
- Syllabication
- Diacritical marks
- Accent marks
- Pronunciation key
- Abbreviations
- Multiple meanings
- Illustrations
- Cross-references
- Biographical dictionaries
- Thesaurus
- Synonym and antonym dictionaries

3. Library skills (See Ohio Educational Library Media Association Document, *Dig Into Learning*, 1983)
   - Classification systems
   - Card catalog
   - Guides to periodical literature
   - Encyclopedias
   - Atlases
   - Almanacs
   - Biographical references
   - Literary reference sources
   - Dictionary, unabridged
   - Vertical file
   - Telephone directory
   - Newspapers
   - Schedules
   - Government publications
   - Maps, graphs, charts, pictorial materials, timelines
4. Locating information
5. Organizing information
   - Subject selection
   - Preliminary outline
     - Reading and notetaking
     - Topics for reading and notetaking
   - Notetaking
     - Techniques
     - Skimming
     - Scanning
   - Final outline
     - Assemble notes
     - Rules of outlining
   - Rough draft
   - Final draft
   - Transitions

TOPICS FOR SUBJECT OBJECTIVES

- Footnotes
- Bibliography
- Visual aids

6. Test taking
   - Types of tests
     - Standardized
     - Essay
     - Objective
     - Matching
     - Multiple choice
     - Sequencing
     - Labeling
     - Classification
     - Word analogy
     - Writing sample
     - Types of answers
       - Nature of task
       - Nature of material (content area)

7. Study strategies
   - Re-reading
   - Reading ahead
   - Consulting another source
   - Categorizing information
   - Sequencing
   - Predicting outcomes

8. Study techniques
   - Underline
   - Take notes
   - Outline
   - Write summaries
   - Ask detail questions
   - Paraphrase notes
   - Self-question
   - Skim
   - Map
   - Scan (surveying)
   - SQ3R (survey, question, read, recite, review)

PROGRAM TOPIC IV-F. Literature

1. Forms of literature
   - Picture books
   - Short story
   - Novel
   - Novella (novelette)
   - Folk literature

TOPICS FOR SUBJECT OBJECTIVES

- Myth
- Legend
- Tall tale
- Drama
- Biography
- Autobiography
- Essay
- Nonfiction
- Poetry study
  - Ballad
  - Epic
  - Lyric
  - Nursery rhymes
  - Song
  - Elegy
  - Ode
  - Blank
  - Free verse
  - Haiku
  - Cinquain
  - Sonnet (Italian , English)
  - Madrigal
  - Parody
  - Limerick
- Elements of poetry
  - Stanza
  - Rhyme
  - End
  - Internal
  - Masculine
  - Feminine
- Rhythmic patterns of poetry
  - Feet
  - Iambic
  - Trochaic
  - Dactylic
  - Anapestic
  - Spondaic
  - Meter
  - Dimeter
  - Tetrameter
  - Hexameter
  - Octometer

TOPICS FOR SUBJECT OBJECTIVES

2. Literature study
    - Chronological
    - Thematic
    - Literary response
3. Analysis of literature
    - Plots
        - Pyramid development
        - Exposition
        - Rising action
        - Climax
        - Anticlimax
        - Denouement
    - Conflict
        - Man vs man
        - Man vs nature
        - Man vs self
        - Man vs society
        - Man vs God or supernatural
    - Setting
    - Characterization
    - Theme
    - Author's style
        - Mood
            - Tone
            - Exaggeration
            - Flashback
            - Foreshadowing
            - Local color
            - Dialogue
            - Humor
            - Satire
            - Irony
            - Burlesque
            - Black
        - Point of view
            - First person
            - Third person
            - Omniscient
            - Limited
        - Stream-of-consciousness
        - Motif
        - Role of narrator (drama)
        - Dialogue (drama)

TOPICS FOR SUBJECT OBJECTIVES

4. Figurative language
   - Simile
   - Metaphor
   - Personification
   - Hyperbole
   - Allusion
   - Understatement
   - Alliteration
   - Cliche
   - Metonymy
   - Apostrophe
   - Irony
   - Onomatopoeia
   - Paradox
   - Antithesis
   - Assonance
   - Consonance
   - Dissonance
   - Cadence
   - Euphemism
   - Euphony
   - Cacophony
   - Pun
   - Soliloquy
   - Anachronism

5. Literary terms
   - Syndoche
   - Rhetorical question
   - Archaism
   - Refrain
   - Poetic justice
   - Poetic license
   - Pathos
   - Blank verse
   - Aside
   - Foil
   - Analogy
   - Free verse
   - Caesura
   - Romantic
   - Realistic
   - Criticism
   - Reversal

TOPICS FOR SUBJECT OBJECTIVES

PROGRAM COMPONENT V. WRITING/COMPOSITION (See Appendix A for list of sample writing objectives)

PROGRAM TOPIC V-A. Styles

1. Exposition		1. Poetic or		1. Referential
2. Description	or	2. Transactional	or	2. Expressive
3. Narration		3. Expressive		3. Persuasive
4. Persuasion				4. Literary
5. Argumentation				

PROGRAM TOPIC V-B. Types

1. Friendly letter
2. Business letter
3. Thank you note
4. Invitation
5. Sympathy (condolence)
6. Congratulatory
7. Report
8. Summary
9. Poetry
10. Prose
11. Note taking
12. Journal/diary
13. Research paper
14. Commercial
15. Literary review
16. Paraphrasing
17. Precis
18. Character study
19. Thematic study
20. Essay
21. Advertisement
22. Editorial
23. Dialogue
24. Story
25. Summary
26. One-act play
27. Skit
28. Autobiography
29. Biography
30. Feature article
31. Application form

TOPICS FOR SUBJECT OBJECTIVES

PROGRAM TOPIC V-C WRITING PROCESS

1. Topic
   - Select
   - Analyze, gather, and organize information
   - Limit and focus topic
   - Take notes
   - Observe
   - Interview
   - Outline
   - Choose a type
2. Prewriting
   - Brainstorming
   - Mapping
   - Webbing
   - Flowcharting
   - Story patterns
   - Listing
   - Jotting
   - Sensory experience
   - Clustering
   - Language play
   - Image building
   - Implausible connection (synectics)
   - Drawing
   - Heuristics
   - Freewriting
   - Categorizing
   - Sketch and diagram
     - Story pattern
     - Circle story
     - Story picture
     - Story-maker diagram
   - Read to write
   - Journalistic (5 Ws)
   - Talk-write
   - Uses prewriting for writing activities
3. Writing/drafting
   - Develop ideas on paper
   - Organize ideas
   - Develop details
   - Maintain originality
   - Develop thesis statement
   - Maintain point of view
   - Explore topic

TOPICS FOR SUBJECT OBJECTIVES

- Purposes
- Audiences
- Roles

4. Methods of Development
   - Chronological
   - Spatial
   - Order of importance
   - Comparison/contrast
   - Partition/division
   - Cause/effect
   - Classification
   - Definition
   - Process
   - Example
   - Conclusions
   - Incidents
   - Reasons
   - Views
   - Theme
   - Conflict
   - Point of view
   - Character
   - Uses different methods of development in writing
5. Techniques of good writing
   - Thesis statement
   - Supporting details
   - Specificity
   - Concreteness
   - Concluding statements
   - Transition words
   - Transition sentences
   - Summarize
   - Unity
   - Clarity
   - Maintains point of view
   - Sentence variety
   - Paragraph elements
   - Word choice
   - Organization
   - Logical argument
   - Topic sentences
   - Subordination/coordination
   - Repetition
   - Parallel structure
   - Brevity/conciseness

TOPICS FOR SUBJECT OBJECTIVES

- Active/passive voice
- Cohesion
- Continuity
- Order (natural/inverted)
- Audience awareness
- Tone
- Applies good writing techniques

6. Techniques of revision
   - Addition
   - Subtraction/deletion
   - Rearrangement
   - Texture
   - Direction of modification or movement
   - Maintains objectivity
   - Levels of generality/specificity
   - Density
   - Applies revision strategies to own writing
7. Editing/proofreading
   - Semantics
   - Pronoun reference
   - Maintains number
   - Maintains gender
   - Modification arrangement
   - Phrase/clause arrangement (syntax)
   - Subject/verb agreement
   - Verb tense
   - Use of contractions
   - Use of abbreviations
   - Standard usage
   - Paragraph form
   - Correct spelling
   - Correct punctuation
   - Correct capitalization
   - Padding
   - Redundancy
   - Slang
   - Run-ons
   - Fragments
   - Wordiness
   - Repetition
   - Active/passive voice
   - Credits
   - Applies editing/proofreading to own writing

TOPICS FOR SUBJECT OBJECTIVES

8. Sentence/paragraph development (transformational generative)
   - Rhetorical patterns
     - Periodic
     - Loose
     - Balanced
     - Basic (kernel)
     - Virtual
     - Cumulative
   - Coordination/subordination (independent/dependent clauses)
   - Noun clauses
     - Restrictive
     - Nonrestrictive
   - Phrases
     - Prepositional
     - Appositive
     - Participle
       - -ing word verbal
     - Infinitive
     - Absolute
   - Verbals
     - Participle
       - -ing word
       - Infinitives
     - Noun cluster
     - Verb cluster
     - Adjective cluster
     - Adverb cluster
   - Types of sentences
     - Cumulative
     - Two-level sentence
     - Multilevel sentence
   - Types of paragraphs
     - Two-level
     - Multilevel
   - Paragraphs
     - Rhetorical
     - Transition
     - Component
   - Sentence combining
   - Elements of good sentence writing
   - Sentence openers
     - Adverbials
     - Verbal group

TOPICS FOR SUBJECT OBJECTIVES

Effective descriptive words and phrases
Sentence variety
Beginnings
Length
Sentence types (traditional)
Simple
Compound
Complex
Compound-complex
Declarative
Imperative
Interrogative
Exclamatory
Applies good sentence/paragraph development

PROGRAM TOPIC V-D. Conventions of writing

1. Usage/grammar
Nouns
Verbs
Pronouns
Adjectives
Adverbs
Prepositions
Conjunctions
Interjections
Participles
Gerunds
Infinitives
Applies correct usage to own writing

2. Capitalization
First word in a sentence
First word in a quotation
Proper nouns
Proper adjectives
Particular sections of the country/world
Languages
Names of days and months
Special holidays
Main words in a title
Personal pronoun "I"
Certain abbreviations
Titles before proper names
Initials of persons' names
God and all words related to deity
Parts of addresses

TOPICS FOR SUBJECT OBJECTIVES

All parts of envelope address (post office regulations)
Specific school subjects
Outlining
First word of traditional lines of poetry
Interjections
Applies capitalization rules to own writing

3. Punctuation
   End punctuation
   Commas
   Quotations
   Apostrophe
   Hyphen
   Colon
   Semicolon
   Italics and underlining
   Parentheses
   Brackets
   Ellipses
   Dash
   Contractions
   Applies punctuation rules to own writing
4. Spelling
   Spelling patterns
   Applies skills learned in reading to spell words
   Memory list of words at grade level
   Sight vocabulary words
   Dolch words
   Applies correct spelling to own writing

PROGRAM TOPIC V-E. Handwriting

1. Forms and strokes of manuscript and/or cursive
2. Holds writing instrument properly
3. Spacing
4. Evaluates handwriting
5. Size relationships
6. Positions writing paper
7. Copies from a near point to another
8. Copies from a far point to another
9. Uniformity of size—lowercase and uppercase
10. Margins and indentation
11. Uniform slant and pressure
12. Connecting strokes

PROGRAM TOPIC V-F. Word Processors

1. Knowing the computer
2. Loading the word processor
3. Learning to use word processing for writing

TOPICS FOR SUBJECT OBJECTIVES

Figure 6. Relationships Among Program Goals, Program Objectives, and Subject Objectives

PROGRAM GOAL	PROGRAM OBJECTIVES	SUBJECT TOPIC	SUBJECT OBJECTIVES (A topic outline is not an acceptable subject objective).
The English language arts program will provide continued opportunities to develop listening skills.	Students will be provided opportunities to develop and use techniques of listening.	(Concentration)	Students will learn how to concentrate when listening in oral situations.
	Students will be provided opportunities to listen for different purposes.	(Information)	Students will listen for information purposes in oral situations.
	Students will be provided opportunities to listen at different levels.	(Casual)	Students will use casual listening—oral situations.
	Students will be provided opportunities to develop comprehension skills through listening.	(Recognize intent)	Students will recognize a speaker's intent.
			...and so forth

TOPICS FOR SUBJECT OBJECTIVES

SAMPLE SCOPE AND SEQUENCE CHART

The course of study committee may wish to develop a scope and sequence chart. A sample scope and sequence form is illustrated in Figure 7.

Figure 7. Sample Scope and Sequence Form

PROGRAM GOAL:	PROGRAM OBJECTIVE:

SUBJECT OBJECTIVES:

Students will	K	1	2	3	4	5	6	7	8	Eng 1	Eng 2	Eng 3	Eng 4	Sp 1	D	Rdg

Placing subject objectives into sections by grade level makes it convenient for teachers to plan instruction.

SUMMARY

SAMPLE EVALUATION POLICY

The last requirement for a course of study is to develop an evaluation policy. This policy must address both student and program evaluation. A sample evaluation policy follows:

An evaluation of student growth in the English language arts will be obtained through a variety of regular classroom procedures. Usage skills will be assessed through objective testing; however, they will be additionally assessed by observing students' spoken and written language in classrooms. Formal speaking and listening skills can be measured through speeches, panel discussions, debates, and forums. It is recommended that teachers use a daily flow chart to record student application of speaking and listening skills.

Compositions assigned on a regular basis will be evaluated according to criteria set by the district in compliance with assessment requirements of the competency-based education program. Daily writing assignments will be formatively assessed by teachers to provide students with individual guidance for improvement. Tests, especially essay tests, can be used to critique writing and analytical competence. Notebooks and journals appraise the small steps in growth not apparent in large-scale objective tests.

To meet districtwide testing requirements for competency based education in reading and writing, standardized tests and writing samples will be used. Standardized tests in language will be administered at grades ____, ____, and ____. Writing samples will be taken at grades ____, ____, and ____.

Assessment of students' reading achievement will be a planned part of the reading program. Such assessments include

Pupil placement tests
Oral reading tests
Silent reading tests
Basic reading tests
Periodic achievement tests
Pre- and post-assessment tests
Daily performance

SUMMARY

This chapter provides course of study committees with samples of a program philosophy, program goals, program objectives, subject objectives, scope and sequence, and an evaluation policy. In addition, a partial taxonomy of the English language arts is provided.

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APPENDIX A

Appendix A

SAMPLE SUBJECT OBJECTIVES FOR COMPOSITION/WRITING

Students will learn to outline.
Students will learn to write from an outline.
Students will convert an outline to expository prose.
Students will keep a writing notebook (journal).

A shortened version of subject objectives for writing might be

Students will

- learn techniques of prewriting
- turn prewriting activities into writing
- learn techniques of sentence combining
- use many sources for writing assignments
- narrow topics for writing
- organize ideas for a writing assignment
- develop a thesis statement in writing
- write with originality
- maintain a point of view in writing
- write for various audiences
- write for different specific purposes
- write from different role perspectives
- write personal letters
- write business letters
- write editorials
- write poetry
- write an essay
- write character sketches
- write using conflict
- write directions
- write using the expository style
- write various types of sentences
- create original sentences
- vary sentence type in writing
- write details in sentences
- learn elements of the paragraph
- learn functions of the topic sentence
- use words appropriate to the topic
- write with clear organization
- use exact and accurate words
- write with clarity
- achieve coherence in writing
- maintain unity in writing

APPENDIX A

write using logical argument
write with depth of thought
use a variety of word choices
write coherently
write a paragraph chronologically
write a paragraph spatially
write a paragraph in order of importance
formulate good topic sentences
learn that sentences in the paragraph must support the topic sentence
write topic and concluding sentences
learn that paragraphs give information about one topic
learn to order details
learn that emphasis in writing is achieved when the main idea is made clear by placement, restatement or subordination
write supporting sentences about the main idea
write supporting sentences in correct order
write details in paragraphs
use coordination/subordination to show how ideas relate to one another
repeat key words and pronouns to reinforce main idea
use parallel structure to reinforce main idea
use transitional words
use transitions to indicate logic of an explanation
use transitional words that show contrast
use transitional words that show more of the same
use transitional words that show conclusion
use transitional words that show emphasis
use transitional words that show summary
use transitional words that show sequence
use transitional words that show time
use transitional words that show position
use transitional words that show comparison
use transitional sentences
use coordination
use subordination
use brevity of expression
maintain parallel construction
use active and passive voice
learn that active voice is a stronger, more desirable choice
use specific wording
maintain specificity rather than generality
maintain concreteness rather than abstractness
write using various methods of development
write using the process method

APPENDIX A

write using the comparison/contrast method
write using the example method
write using the partition or division method
write using the cause and effect method
write using the definition method
write using the classification method
learn the purpose of the concluding sentence
use a conclusion to summarize
write concluding sentences
learn revision skills
learn revision methods
revise by the addition method
revise by substitution
revise by deletion
revise by rearrangement
learn to proofread
learn various proofreading techniques
maintain pronoun reference
maintain number
maintain gender
arrange modifiers correctly
arrange phrases correctly
arrange clauses correctly
maintain subject-verb agreement
maintain verb tense
use contractions only where appropriate
use abbreviations only where appropriate
use correct punctuation in their writing
use standard usage in their writing
use knowledge of writing rules and paragraph standards to check paragraphs
use conventions of writing
apply usage/grammar rules in finding and correcting errors
apply capitalization rules
apply punctuation rules
use correct spelling
maintain legibility
express sensory impressions by using descriptive words and phrases
use a variety of sentence patterns
combine two or more sentences by coordination and subordination
write simple poetry with or without rhyme
write simple stories using sentences in narrative sequence
write advertisements/commercials
compose dialogues using appropriate form and punctuation

APPENDIX A

adapt the level of language to the purpose of writing
write summaries of events or situations which have been observed, heard or read about
write a one-act play or skit
write a brief autobiographical sketch
give appropriate credit to all sources from which they have gathered unique information for a written report
write a brief biographical sketch
write short stories using theme, conflict, setting, point of view and character development

avoid...

- cliches
- run-ons
- generality
- abstractness
- repetition
- awkwardness
- fragments
- primer style
- dangling modifiers
- slang
- contractions
- abbreviations
- use of possessives on plurals
- redundancy
- comma splices
- padding
- shifts in person, number or tense
- wordiness

write poetry experimenting with rhyme, rhythm, alliteration, and figures of speech
recognize that any piece of writing may be composed of more than one type of organizational structure
write letters to the editor expressing opinions on specific topics or issues
recognize that there is more than one style which may be used for report writing
follow a given style sheet in citing references developing a title page, etc., when writing a report
write lists of items to be purchased or things to remember
fill out simple forms such as surveys, application forms, etc.
take notes on film, lecture, or speech
collect information from a variety of sources and summarize it in written form
keep a diary/journal of experiences
solve problems and make decisions by outlining and then weighing the negative and positive factors involved
recognize that the act of writing can be a fulfilling, rewarding experience
recognize the differences in language used for educational, vocational or personal needs

APPENDIX A

recognize that tone in writing is conveyed through choice of words, sentence length, punctuation, etc., and that tone must be controlled if the author's purposes are to be achieved
state the controlling idea clearly and succinctly
establish and maintain a consistent point of view
develop a writing style appropriate to purpose and audience
change words to achieve more description
delete words to tighten sentences
rearrange words, sentences, or paragraphs to produce a more convincing order of explanation
engage in language play for the purpose of building images, inventing words, making implausible connections, and engaging in problem solving
compose sentences
compose feature articles
manipulate the critical parts of sentences to achieve the desired effect
expand sentences through imbedding and combining
reduce sentence length and complexity by eliminating unnecessary words or phrases
use various methods of paragraph development: views, examples
respond to other students' writings

APPENDIX B

APPENDIX B

Representative Sample Subject Objectives for Drama/Theater

Students will...

identify, interpret, and imitate environmental and speech sound
participate in sensory awareness activities
express unique free movement and affective responses to ideas, sound, or musical stimuli
create simple characters in action
identify sequence of plot incidents
identify purpose of characters and basic theme in relation to plot and conflict
translate personal ideas and feelings into imaginative movement
portray simple characters in short pantomime scenes
paraphrase plots of stories or plays in short synopses
name basic rules of rehearsal discipline
write a report on skills needed by a particular theater artist such as the director or the producer
judge drama quality
read plays of literary value
construct set pieces and stage properties
direct plays
write theater reviews
establish criteria for selection of drama for personal enjoyment and enrichment
use body and voice for creative self-expression
build acting skills through pantomime, movement, and other technical exercises
use the voice as part of character interpretation
deal with stage fright symptoms
perform in dramatic scenes
refine memorization skills
become familiar with theater facilities of the school
create sound effects for a stage production
understand theater management
grow in self-respect, self-confidence, and self-discipline
recognize universalities of human emotions and experiences
practice proper use of voice control, quality, verbal expression, and nonverbal expression
improvise dramatic scenes
evaluate personal and group drama activities
develop basic techniques for characterization
exhibit positive audience behavior

APPENDIX C

APPENDIX C

List of Action Verbs to Use for Developing Subject Objectives.

COGNITIVE WORDS

analyze
apply standards
apply the idea
apply the principles
appraise
assess

break down

calculate
categorize
change
choose
classify
collect examples of
combine
comment
compare
compile
compose
compute
conclude
consider
construct on the basis
construct a table or graph
construct, demonstrate and state
contrast
convert
create
criticize

decide
deduce
defend
define
demonstrate
demonstrate how to
describe
describe how _____ felt
describe in writing
describe orally
design material for
design procedures for
design procedures for measuring
design procedures for showing
detect logical
develop
devise
diagram
differentiate
discover
discriminate
distinguish
distinguish cause and effect relationship
distinguish between facts
distinguish between fact and hypothesis
distinguish between ideas
distinguish between relevant and irrelevant
dramatize
draw conclusions

estimate
evaluate
explain
express
extrapolate from

find solutions
formulate

generalize
give examples
give examples of
hypothesize

identify
identify and appraise
identify motive
identify situations
identify variables
identify results
illustrate
indicate logical fallacies
infer
integrate results
interpret
interpolate from

judge and value

APPENDIX C

justify
know
label
list materials
locate and list
locate and state
locate sources
make a list
makes inferences based on
manipulate
match
memorize
modify
name
observe
operate
order a set of events
organize
originate
outline
paraphrase
plan
plot results
point out (using map)
point out (using chart)
predict
predict probable effect
prepare
produce
put into lists
qualify and state
rate
read and comprehend
rearrange
recall
recognize
recognize assumptions
recognize and demonstrate how
recognize and state the difference between
recognize and state the similarities of
recognize that several possible
recognize the
recognize the limitations
recognize which facts are essential
reconstruct
relate
relate to
relate principles
reproduce
restate
restructure
revise
rewrite
role play
select
separate
solve
state
state a hypothesis
state a prediction based on
state differences
state how we here are affected by
state in their own words
state one or more conclusions
state questions
state similarities concerning
state the difficulties
state the main problem
state what conditions
state which method
state who
state with words or symbols
state their interpretation of
subdivide
summarize
support
synthesize the knowledge
tell in own words
transfer
transform
translate
transpose
use
value the worth
weigh
write
write a concise summary
write questions

APPENDIX C

AFFECTIVE WORDS

abstract
accept
accept responsibility for
acclaim
act
adhere
adopt
advocate
alter
annotate
answer
appreciate
approve
argue (a position)
ask
assist
attempt
attend
behave
challenge
choose
combine
compare
compete
complete
comply
conform
criticize
defend
define
demonstrate
demonstrate belief in
demonstrate ——— attitude
demonstrate commitment to
demonstrate self-reliance in
describe
differentiate
discriminate
discuss
display
dispute
evaluate
explain
follow
form
formulate
gather (information)
generalize
give
help
hold
identify
influence
initiate
integrate
investigate
invite
join
justify
label
listen
locate
maintain
modify
name
object (to an idea)
order
organize
perform
persevere
persist
point to
practice
praise
prepare
promote
propose
put in order
qualify
question
read
recite
recognize the need for
recognize the role of
recommend

APPENDIX C

reject
reply
report
revise
select
serve
share
show concern for
show interest in
shows awareness of
shows sensitivity
solve
study
support
subject
suggest
synthesize
tell
try
use
verify
volunteer
weigh (judge)
work
write

PSYCHOMOTOR WORDS

assemble
build
calibrate
change
clean
compose
connect
construct
copy
correct
create
demonstrate
design
dismantle
draw
drill
fasten
fix
follow
grind
grip
heat
hook
identify
locate
make
manipulate
mend
mix
operate
paint
sand
saw
sharpen
set
sew
sketch
start
stir
type
use
weigh
wrap
write

APPENDIX D

APPENDIX D

Sample Subject Objectives for Listening and Speaking

Students will...

explain how to use
describe an imaginary animal
give concise direction
follow concise directions
distinguish between fact and opinion
respond appropriately to verbal and nonverbal messages
identify traits which promote productive talk
use strategies to defend oneself when intimidated in interpersonal communication
identify and use appropriate techniques of sharing feelings in an audience
understand the main idea of longer and more complex messages and give oral feedback
behave appropriately as a member of an audience
remain on discussion topic
use appropriate language, style, vocabulary, volume and tone for topic, setting, and audience
recognize nonverbal behavior
participate in brainstorming activities
identify emotional appeal
present information accurately and logically
listen for information and take notes
maintain eye contact with speaker
listen attentively
judge veracity of statements
develop a critical listening habit
decode figurative oral language

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Publication date: 12/85